Literature review

- Divyeshkumar D. Bhatt (Journal of Rajasthan Association for studies in English, Vol. 10, 2014, Pg. 23) Holland and Huggan concede, nonetheless, that despite its accompanying prejudices, the very act of writing about another culture and place introduces it to a wider audience, allowing for the formation of new cultural affiliations and links that promote analysis and reassessment. In contrast to 18\textsuperscript{th} and 19\textsuperscript{th} century imperialist travel narratives, contemporary travel narratives cover a wide range of points of view, including those of post colonial travellers, women, and environmentalists.

- Kiran Deshwal (Journal of Rajasthan Association for studies in English, Vol. 10, 2014, Pg. 46) It highlights that travel literature not only describes the cultural values but also social problems and sometimes paves a path for their solutions. Most of the critics find that Vikram Seth’s travelogue is dry because it just describes the challenges and problems faced by him. Travelogues by Hindi writers are more pleasant and soothing as they are replete with emotions and feelings. They are able to express what they felt in reality.

- Shruti Jain (Journal of Rajasthan Association for studies in English, Vol. 10, 2014, Pg. 109) Travel is a departure from one place to another, going from place to place. It is a movement from one geographical area to a new one and exposition of such a journey, charting the difference, distance, features of that other territory is a dialogues. On the other hand, a literary travelogue or travelogue as a literature genre is a form which measures distances and differences not in kilometres and geography but in terms of ideological spatial discourse. It is a metaphorical journey wirth a symbolic significance
which defines the writer’s view and relation to his own and the new geographical area in relation to their society and culture.

- Rekha Tiwari (Journal of Rajasthan Association for studies in English, Vol. 10, 2014, Pg. 138) “...But the truth that Indians do not see these squatters and might even, with complete sincerity, deny that they exist: a collective blindness arising out of Indian fear of pollution and resulting conviction that Indians are the cleanest people in the world. He sees the attitude of accepting traditions blindly and never questioning ones belief system. He sees a country whose people have pride of belonging to the oldest lasting tradition, but have a very strong reluctance to grow. Naipaul’s criticism extends into every aspect of Indian culture, language, people and history.

- Payod Joshi (Journal of Rajasthan Association for studies in English, Vol. 10, 2014, Pg. 159) Thus it can be concluded that travel is deeply associated with philosophy. Travel brings out a change in surroundings and it changes consciousness. The transformed consciousness breaks rigidity in thinking and motivates the philosopher to form new theories for betterment on the part of social customs and traditions. Travel also brings an opportunity of comparative study of the existing phenomenon.

- Astrid Bracke and Marguerite Corporaal (English Studies, Vol. 91, 2010, Pg.709) Ecocriticism, the study of human-nature relations in literature, film and other cultural expressions, has rapidly become established in the field of literary theory since its inception in the early 1990s. Ecocritics initially focused on American nature writing, the British Romantics and environmentally oriented non-fiction. In recent years, however, ecocritics have broadened this scope to include the study of earlier literary works, such as Shakespeare’s plays and texts produced outside the Anglo-American world.
Manavpreet kaur (Dialog, Vol. 17, 2009, Pg. 90) Much of Willa Cather’s writings embodies deep ecological thinking and her work provides insights into the human place in creation and offers a correctiveto the pervasive human dislocation from the biosphere. Deep ecology is an ecological movement which believes that animals and wild areas have value in themselves, and that human value cannot be separated from this, everything is connected and is a part of the same web of life.

Graham Huggan (Journal of Postcolonial Writing, Volume 45, 2009) This essay assesses the emerging alliance between postcolonial criticism and ecocriticism in the light of continuing debates on “Green Romanticism”. It considers what is at stake in contending positions within this debate, what contributions postcolonial writers and thinkers have made to it, and what some of the implications might be of bringing postcolonial criticism and ecocriticism together, both for the reassessment of Romantic ecological legacies and for the “greening” of postcolonial thought.

Erika Lemmer (Journal of Literary Studies, Volume 23, 2007 - Issue 3, Pg. 223) Could it be that the most important function of literature today is to redirect human consciousness to a full consideration of its place in a threatened natural world? Literary scholarship and literature itself are, on the most fundamental level, associated with human values and attitudes. We should, as critics and teachers of literature, consider how literary expression challenges and directs readers to decide what in the world is important to them. We can't afford to shy away from the issue of values -this is the proper domain of literary studies and it's one reason why the humanities should be a crucial part of university programmes in environmental studies.
• Simon C. Estok (Journal of the Australasian Universities Language and Literature Association, Volume 96, 2001 - Issue 1, Pg. 220, Published online: 31 Mar 2014) It all began with a bit of panic to describe itself, and even now, the question about what constitutes ecocriticism remains a priority. Although ecocriticism began in the 1990s, its roots stretch far down into the soil of history. From ancient times to present, various people at various times and for various reasons have voiced their concerns about the natural world. Ecocriticism’s unease about its nature derives precisely this history.

• Jayne Glover (English Studies in Africa, Volume 52, 2009 - Issue 2, Pg. 50, Published online: 15 Dec 2009) Margaret Atwood's 2003 speculative novel, Oryx and Crake, incorporates into a futuristic tale disparate elements taken from current ecological concerns. Her clever intermingling of utopian science with its dystopian effects makes this novel a particularly rewarding text through which to engage with current ecological philosophies, particularly those developed by Val Plumwood and other thinkers interested in how ecological thinking can suggest an ethic of respect for the Other. This paper analyses how Atwood constantly shifts our perceptions between that which appears utopian and that which seems dystopian in the novel's setting. This allows for an examination of the fragile nature of an ecological ethic of care in the kind of post-modern world Atwood envisages. Richard Alan Northover (Studia Neophilologica, Pg. 81, Published online: 20 Jan 2016) Atwood comments that her MaddAddam trilogy is neither apocalyptic nor utopian. Nor is the Waterless Flood, the central catastrophic event around which the various narratives of the trilogy cohere, an ecological catastrophe, but, instead, is the consequence of an act of bioterrorism meant to forestall such a possibility. Nonetheless, it is argued, following Laurence Coupe’s mythic schema, that Atwood’s
trilogy can be understood in an alternative sense of apocalypse, that of revelation, an imaginative exploration of possibilities rather than the end of all possibilities that a literalist interpretation of this key biblical myth entails. The study uses Coupe’s mythic schema to analyse some of the biblical myths that Atwood employs in her trilogy and builds on Watkins’s distinction between monologic, pessimistic and tragic male apocalyptic fiction and dialogic, optimistic and comic female apocalyptic fiction. It shows how the polyphonic structure of the whole trilogy transcends the apparent pessimistic content of the novels, particularly of the first instalment Oryx and Crake, pointing imaginatively to permanent possibility and hope, even if the future may be post-human.

- Svend Erik Larsen (Journal of Literary Studies, Volume 23, 2007 - Issue 4, Pg. 341, Published online: 14 Dec 2007) Ecocriticism has often been blamed to be too entangled with the literatures and the critical and political agendas of the Anglo-American world, and to be historically and aesthetically reductive inasmuch as its favourite texts are from the nineteenth and twentieth century dealing explicitly in motives, imagery and descriptions of the natural environment, more often than not in a troubled relationship with human activity. As human interaction with nature is an issue universally present in literatures across historical and geographical boundaries, these constraints have to be removed in order for ecocriticism to progress. The paper suggests some ways to do so. It introduces a definition with a focus on the cultural processes literature is engaged in, and not on the specific texts or ideological agendas. It is a criticism concerned with a basic cultural boundary through literature, the boundary between humans and nature. Moreover, it proposes a notion, a boundary marker, as a methodological support for
textual analysis, and points to the importance of a broader historical view on the concepts used. Finally it uses a broad concept of dialogue as textual dynamics on all levels of the texts as a guideline for the analytical practice, which is finally carried out with Bruce Chatwin's The Songlines ([1987]2005) and Patrick White's Voss ([1957]1994) as the textual basis.

- Garry MacKenzie (Studies in Ecocriticism, Volume 20, 2016 - Issue 2, Pg. 183, Published online: 06 Apr 2016) This article explores how the social and environmental critique of industrial labour found in John Ruskin’s ‘The Nature of Gothic’ might inform ecocritical approaches to creativity and making in contemporary poetry. I consider intersections between work, creativity and the environment, as they relate to the processes of writing and reading a poem. I relate Ruskin’s emphasis on the freedom of the artist, engagement with nature, and organic methods of composition, to the ways in which the modern poets W.S. Graham, Alice Oswald and Susan Stewart talk about the act of writing. I discuss how both writing and reading are emergent processes and suggest how ecocriticism might engage with this conception of the poet and the poem.

- Malcolm Sen (Journal of Postcolonial Writing, Volume 45, 2009 - Issue 4, Pg. 365, Published online: 20 Nov 2009) In current debates within postcolonial ecocriticism developmental issues faced by postcolonial nation-states are often sidetracked in favour of an historicist approach that charts the importance of environmental politics in the colonial period. However, while such an historicism is important, this essay argues that postcolonial ecocriticism needs urgently to analyse the current environmental and developmental conditions in which the postcolonial subject resides. This essay, using Amitav Ghosh’s The Hungry Tide as a case study, argues that postcolonial ecocritical
literature requires a consideration of the interconnections between postcoloniality, environmentalism and economic development.